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August
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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 26 AUGUST, 1945 NO. 8

CONTENTS

Review of the Film News		258
Aces of the Camera (Archie Stout, A S C)	*By* Hal Hall	259
Pictorial Cinematography	*By* F W Pratt	260
The Academy War Film Library	*By* Ezra Goodman	261
A Crumbled Movie Empire	*By* Irving Browning	262
Films in India	*By* Capt F Berko	265
Fades, Lap-Dissolves and Other Tricks	*By* Ransom Palmer	266
Great Gold Elephant	*By* N E Meltzer	268
Through the Editor's Finder		270
Among the Movie Clubs		272
Take Your Cine Camera to the Beach	*By* J. R Oswald	274

THE FRONT COVER Director of Photography Lionel Linden, A S C , is shown filming a scene for "Masquerade in Mexico," the Paramount picture starring Dorothy Lamour and Arturo de Cordova, who are shown making love in this scene

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REVIEW OF THE FILM NEWS

TOP news of the month involving motion pictures is also the dirtiest—Congressman John E Rankin's announcement that his committee on Un-American Activities is to investigate the Hollywood film industry, producers, writers, actors, etc, on the grounds that Hollywood's film city is a hotbed of Communistic folk who want to overthrow the United States government Group of Rankin's sleuths are now in Hollywood looking for evidence

Hollywood is not worrying about Mr Rankin and his charges Just before Pearl Harbor another governmental committee tried to smear Hollywood with no success And then, when the Japs hit us below the belt at Pearl Harbor, it was Hollywood that turned out the training films which helped to quickly train an army Hollywood has been helping tremendously in the war effort ever since, sending hundreds of top entertainers right to the fronts to bolster the boys' morale, sending the latest feature films by the hundreds to every fighting front While Rankin's investigators were digging for dirt, Rear Admiral Miller, chief of Navy public relations, made public a statement on July 18 declaring that the film industry's contribution in originating and developing the Navy film program was "splendid and indispensible" Concensus of opinion is that Rankin's attack is merely an attempt to get himself some newspaper headlines, and that it will end with Hollywood getting a pat on the back—and Rankin a red face

Illinois Libel Law

Announcement that Governor Dwight Green of Illinois has signed the much-discussed Illinois radio libel bill, a measure providing penalties of up to a year in jail or a $500 fine for persons participating in defamation of character over the air, hears watching It might be the start of a movement to take away freedom of speech, freedom of the press, freedom of the picture industry to make serious films dealing with vital topics Peculiar part of the new law is that it exempts politicians during political campaigns The candidates are allowed to call each other anything That law should be watched carefully.

Arthur Rank

Arthur Rank, British film magnate, is still very much in the news Preceded to America by countless rumors of what he plans, Rank still remained more or less a question mark after he had visited Hollywood Day he left for England one definite announcement was made—he has closed a deal with RKO involving both production and releasing in England and America While in Chicago, Rank is reported to have conferred with Bell & Howell executives, and is expected to acquire British rights for 16mm projection and reproduction patents from the Bell & Howell Company If he gets the patents he will be in manufacturing business as well as pictures

Raw Stock

From Washington comes cheerful word, at last, that abandonment of film allocations for the fourth quarter of this year appears almost certain Drop in military requirements is the reason With normal raw stocks available, big jump in independent film production may be expected More than a dozen independent producing companies with finances available are waiting for lifting of film restrictions A terrific burst of independent production, giving great opportunity to the free-lance cameramen will break with the ending of restriction. Some of the companies are Mervyn LeRoy's Arrowhead Productions, Preston Sturges Productions, William LeBaron Productions, Robert Golden's Golden Pictures, Victor Saville Films, Liberty Films, Inc, headed by Frank Capra and Sam Briskin, Norman Z. McLeod Pictures, and Robert Riskin Productions

Bretton Woods

Passage of the Bretton Woods international monetary pact by the Senate, should be a new event of interest to the picture industry, for when it is finally passed by both houses and signed by President Truman the foreign market for films will be much brighter The International Bank and the International Stabilization Fund will aid in the rapid recovery of war torn nations The more rapid their recovery, the sooner will the foreign market for American pictures open up

Disney and Russia

Walt Disney has been reported invited by Russian delegates to the San Francisco Conference to go to Russia and teach health and sanitation ideas through short film subjects similar to his "The Human Body" Russians are also said to be interested in having Soviet-produced cartoons, carrying propaganda, made by Disney Indications are that Russia, after the Japs are licked, may offer many opportunities to Americans with ideas

Hollywood Troupers

Report of the Hollywood Victory Committee reveals that Hollywood actors and actresses gave more than 5,000 performances for GI audiences on all the war fronts during the first half of 1945 Forty nine stars went overseas, travelling a total of 100,000 miles to Europe, Alaska, Panama, China, the Philippines and other fighting zones During that period the players participated in 1,134 entertainment events Eighty other entertainers made 937 appearances in service hospitals throughout the United States, cheering the wounded Entertainment is being increased.

Eric Johnston

News reports indicate that Eric Johnston, President of the United States Chamber of Commerce, will not take over the post of Will Hays as head of the Motion Picture Producers and Distributors of America, a post that has been rumored he would accept for the past few months However, it wouldn't be surprising to see Johnston become a big figure in the film industry in another post He has indicated that he might be interested in a newly created job to unify the entire motion picture industry in achieving its goal. "I am not interested in a job," he explained, "I am interested in being of service to the American people and in helping the motion picture industry to realize its vast power and influence in the world" Don't count him entirely out of the film picture

35mm. Booth Equipment

News from Washington behooves studios and theatres to keep their present 35mm projection equipment in running condition for an indefinite time Hope that there would be an increase allowed in manufacture of such equipment has faded with the announcement that there will be no increase in projection equipment at least until fall Only 165 35mm projectors per quarter are being permitted manufactured for civilian use, so theatre operators needing new machines will just have to get along as best they can

Odds and Ends

Samuel Goldwyn is going to make a film based on the life of General Eisenhower PRC has announced an ambitious production schedule calling for 34 feature pictures and 16 westerns during 1945 46 season . Washington reports indicate that Italian market will be opened any day to American made films

H. H.

Aces of the Camera

ARCHIE STOUT

A. S. C.

By

HAL HALL



ONE day, away back in the "custard pie era" of motion pictures, Mack Sennett conceived the idea that he could have a very funny scene in one of his films if he could get a shot of a pelican nibbling at the posterior of Louise Fazenda. But getting a pelican to do this peculiar bit of business posed a question.

It seems that the California law stated that a pelican could be captured and used only after permission had been obtained from the fish and game commission, and then a representative of the commission had to be on hand to see that the Pelican was treated right. This permission was secured and a game warden named Archie Stout was assigned to look after the welfare of the pelican, and see that it was released at the place it was captured as soon as the photographic stunt was over.

Stout enjoyed the whole thing immensely. In fact, he was so impressed with the business of picture making that he hung around the Mack Sennett studio for several days, principally in the company of Fred Jackman, then head of the Sennett camera department, and now Executive Vice-President of the American Society of Cinematographers. Jackman took a liking to Stout from the first, and told him about a problem he was facing. It seems that Jackman wanted some background shots of locations up in the High Sierras but couldn't spare a cameraman to go and make them.

"Give me a camera. Show me how to use it, and I'll get your stuff," said Stout. "I'm going up there in a few days."

So, Jackman gave him an old camera, showed him how to use it, and Stout departed. On his return several weeks later, he gave Jackman his exposed negative and camera. When it was developed a new cameraman came into existence, for Stout had made some beautiful scenes.

"He was a natural born cameraman," explains Jackman. "I gave him a job at once as a Sennett cameraman."

"I sure feel kindly toward all pelicans," says Stout. "And I sort of wish I could locate that old pelican that helped get me into the photographic profession. I'd like to give him a nice mess of fish as a reward for what he did for me."

It was just about 31 years ago that Archie started as a cameraman. At this writing he is filming his 500th picture—an almost unbelievable number. His present assignment is Jules Levey's "Abilene." When he casually remarked to Director Edwin L. Marin that he was starting his 500th picture Marin stopped all work and sent for coffee and cake.

Archie, long a member of the American Society of Cinematographers, doesn't seem impressed with the amazing number of films he has shot. He explains that in the old days a one-reeler was shot in two or three days, and as soon as you finished one you started right in with another. He figures roughly that he made 300 pictures for Mack Sennett and the Christie boys during his first eight years in the business. The other 200 have been made during the last 23 years.

Archie is a veritable directory of the motion picture business. He knows everybody from office boys to producers, and they all know him. He is friendly and outspoken, quick to win the confidence and loyalty of those with whom he works, and down through the years he has acquired a technique for quieting ruffled temperaments that is unmatched in Hollywood. Incidentally, he says there was just as much temperament in the old days as there is now.

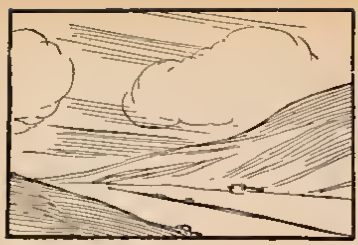
At one time or other he has photographed practically every star and featured player of the last 30 years, and he is a walking repository of anecdotes starting with the Keystone Kops down to date.

"Some of those fellows in the old days got to be so good at slinging pies," says Archie, "that they could catch a man or a bathing beauty full in the face at a distance of forty feet. We kept one bakery going full blast just turning out pies for us to throw around at each other."

Without effort Archie reels off the names of those old days that have found prominent niches in Hollywood's Hall of Fame. Wallace Beery, Gloria Swanson, Charlie and Syd Chaplin, Alice Davenport, Mabel Normand, Alice Lake, Roscoe Arbuckle, Marie Prevost, Chester Conklin, etc., etc. All of them at one time or another, were on the Mack Sennett payroll and came before Archie's camera.

"We didn't have a script most of the time in those old days," says Archie. "We just shot off the cuff. Everybody

(Continued on Page 283)





Left distant landscapes, although necessary at times, do not add materially to the film They should always show something in the foreground Note how much more interesting the right shot is than the left

Pictorial Cinematography

By F. W. PRATT

Vice President Australian Amateur Cine Society

IT is an indisputable fact that composition is one of the most important factors in the making of a good picture—whether it be a still picture or a motion picture

Restlessness of the human eye is one of the reasons why composition plays such an important part in photography Have you ever noticed while sitting in a train how your eyes dart here, there and everywhere as the landscapes pass? You get a general impression of the passing show Nothing to remember unless your eyes rest on some unusual scene The eye pausing conveys the scene to the mind, and makes a lasting impression

Although the eye is ever restless it is the instrument through which impressions are conveyed to the brain and the mind which grasps most readily only one thought or emotion at a given time Since the mind comprehends most clearly one thought at a time, it follows logically that a photograph should express only one thought, one emotion, one idea Thus we get *unity* in a photograph—the thing an artist refers to when he says a picture "hangs together."

And so the vital reason for arranging the details of a picture into some kind of a composition is to attract the eye, hold it, and have it lead in any easy way over the picture area In other words, we control the eye by moving it regularly along a combination of lines, and the mind realizes the character and description of these lines and their relation to one another.

In a remarkable book, "The Elements of Drawing," John Ruskin puts the matter clearly by saying "Composition means literally and simply putting several things together so as to make one of them."

Summing up then, the first principle of Composition is Unity. Out of Unity comes Order Then comes Balance Balance places the various features in a photograph to give harmony to the whole setting.

How do we get Unity and Order? Any picture to be satisfying must have a principle object or idea to which all else is subordinated A well known artist has said there is only one rule in Art—"Thou shall not paint two pictures on one canvas" Which is the same as saying there must be a main object and supporting objects

And so, the easiest way to achieve a pleasing orderly arrangement of details is to select a viewpoint that permits these details to fall into one of the simple and familiar geometrical patterns such as the circle, triangle, rectangle, verticle and horizontal lines and planes

The direction and shape of the lines in a picture are important. Whatever form they take, they must carry the eye back to the center of interest A predominate of straight vertical lines will create an imposing atmosphere, such as the vertical massive pillars of buildings Horizontal lines tend to suggest quietness and repose—landscapes, for instance, while large curves (elliptical construction) convey an air of grace or beauty Many of the world's greatest pictures are based on this construction The formation is pleasing and easy to follow Triangular construction suggests strength and stability, and the Diagonal motif can be made most effective in hilly landscapes and skiing pictures

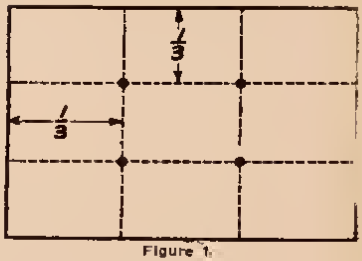


Figure 1.

All pictures to be worthwhile must be built up on one of these foundations.

An entirely blank space has no power of attracting the eye The eye wanders over it with no place to rest. But the moment a spot is added (say in the lower right hand corner) the eye rests on the spot and remains there

Now, if another spot is added in the top left hand corner the eye travels back and forth from one spot to the other. Add a third spot in between these spots, so as to make a curve, and the eye travels over them impartially Add further spots in the same curved line with the others there and the eye now gets the idea of a sequence or order of observation. Join them together Now we have a Sequence—the eye travelling back and forward along the line. Now join the ends of the curve with a straight line and the eye travels over the entire enclosed figure, and the composition is complete

These completed lines should have an easy, pleasurable motion They must not be disconnected or broken. The eye should travel up one end and move easily down, without break or jerk This means that if your eyes are drawn over a picture in a smooth, easy, pleasurable motion we then get the Law of Continuity, as Ruskin calls it

After Continuity, a picture must have Balance The question of Balance is of paramount importance I have already told you a picture must have a main object and supporting objects To get Balance do not place your main object in the center of the picture This is a weak position

(Continued on Page 276)



Scattered interest in flower photograph



The remedy by selection and simplifying

The Academy War Film Library

By EZRA GOODMAN

ALTHOUGH the average moviegoer might be inclined to believe that practically every picture about this war stars Sonny Tufts, John Garfield or Alan Ladd, most of the film footage shot of the present conflict is of a more austere and educational nature. The various United Nations have filmed uncounted millions of feet of celluloid about the war, much of it for the benefit of men in uniform, or for official archives, and most of it never exhibited publicly. Out of this vast aggregate of film, the Academy of Motion Picture Arts and Sciences has culled a representative collection which is the only one of its kind. It is housed in the Academy War Film Library in Hollywood and contains reels from the United States, Great Britain, Canada, Australia and Belgium. As such, it constitutes an invaluable record of the war.

The Academy's annual awards, or Oscars, are not necessarily an index of their respective worth. The library, which was established in 1936 by Mrs. Margaret Gledhill, who is now executive secretary of the Academy, consists of one section of books, pamphlets, periodicals and production records under the jurisdiction of Academy Librarian Betty Franklin. The other section, comprising war films, is supervised by Grace Gaunt. These films are available to all studios, or to individuals working in the motion picture industry. They have been shown in selected programs to the membership of the Academy, which is composed of persons occupied in the film industry, and the films are also used to authenticate studio features dealing with the war. The Academy makes no charge for these reels, except for the service charge of $3 per subject which barely covers expenses.

To house all of the film shot by the United Nations during the war would probably take a chain of warehouses. The Academy does not pretend to collect all of this film footage, but it has chosen a representative number of films. They come from the Office of War Information, the U. S. Navy, the U. S. Army Signal Corps, the U. S. Department of Agriculture, the U. S. Treasury Department, the British Ministry of Information, the Canadian National Film Board and other units. The Academy has borrowed a print of each picture it wants from these units and is holding them in storage for the purposes of research and study. Some of these pictures were made for military purposes, others for civilian showings. They range from 1 reel to 6 reels in length and cover a variety of subjects.

The collection now totals approximately 500 different films, dated from May, 1942, to August, 1945. Sample titles are "Army Food," "Colleges at War," "Community Transportation," "Fuel Conservation," "Paratroops," "Negro Colleges in War Time," "Report from the Aleutians," "Power for Defense," "Women in Defense," "The Changing Face of India," "Citizens' Army," "Common Cause," "Health in War," "New Towns for Old" and many others. Each film is indexed with a record of its source, running time, and a factual description of its contents. All of the pictures are in 35mm.

Within the past year, more than 100 additions have been made to the collection. Studios borrow the films regularly to check backgrounds or action for their own war pictures. If a studio desires to use a portion of one of these reels as background material, it is required to obtain the footage from the unit that produced the film. Some of the many Army, Navy, Marine and Air Corps units occasionally borrow reels from the library in order to check on a film shot by another unit. The library has loaned films for showings at San Quentin prison in order to keep the inmates posted on the latest developments in the war. And non-commercial groups have borrowed them for showings.

Mrs. Gledhill describes the War Film Library as "an extension of Academy service to the Hollywood studios. It is made possible through the cooperation of the governments of the United Nations with the Academy and the motion picture industry. By agreement, use of prints in the collection is limited to studios, local photographic units of the Army, and a small number of non-theatrical showings. These films serve as a valuable source for increasing the authenticity of Hollywood production and offer material for background and insert footage.

"The Academy restricts its function to securing prints and loaning them on request. It has no commercial interest in the films and inquiries for purchase are referred directly to the proper representatives of the government units which produced them.

"Intended primarily as an aid to studio production, the collection has a unique value to Hollywood. It is a visual report of mobilization, civilian defense and expansion of the armament industries of the Allies. It is a graphic account of manpower problems, the participation of women in industry and the armed services, the story of rationing, the home front, and progress of the various war bond campaigns. This is a cumulative record of modern mechanized warfare on land, sea and in the air from battle fronts all over the world.

"From a beginning of 25 war documentaries in the spring of 1942, the Film Library now contains more than 500 subjects. It is the only collection of its kind anywhere, and is constantly being expanded."

Relatively few of these films, such as the Frank Capra "Why We Fight" series, have been shown publicly. Most of them were made for purposes of army orientation, and a good many are restricted films. To anyone who has surveyed even part of this collection, it is obvious that the documentary moviemakers have done a much better and truer job of recording this war than the commercial studios. Operating often under difficult battle conditions and having to keep war censorship in mind, they have nevertheless given a more accurate portrayal of the warfront and the homefront than the regular motion picture studios. It is too bad that a representative selection of these war documentaries cannot be shown to motion picture critics and to the public.

Skimming through some of the credits on these documentaries, one runs across many familiar names: Produced and supervised by Colonel Frank Capra; Photographed by Pfc. Stanley Cortez; Narrated by Major Anthony Veiller. Or there are such familiar names in the regular documentary field as Willard Van Dyke, Irving Lerner, Alexander Hackenschmied and many others. Most of these men were producers, directors, writers, photographers, cutters or actors in Hollywood before they donned uniform. The fact that they have been able to view the war in adult fashion and in terms of cinematic vigor proves that the job can be done. If it can be done for men in uniform, it certainly can be done for civilians as well.

Whatever their faults, these war reels reflect a mature viewpoint. They speak out on such important subjects as minorities, the roots of fascism, the war's demands on the soldier and civilian. They do not sugar-coat their subject matter, nor do they talk down to their audiences. These documentaries have gone a long way towards educating the moviegoing public and Hollywood too. After sitting through "San Pietro" or "Attack! The Battle for New Britain," the cash customer is less likely to accept a pallid imitation. The world is constantly moving ahead, and the screen is doing likewise.

When the Hollywood moviemakers who have been covering the war with their cameras return to the cinema city, it is to be hoped that what they have seen and learned will not be forgotten, and that moviegoing audiences will not let the motion picture industry forget. The motion picture camera has discovered new and exciting prospectives in recent years. The vaults of the Academy War Film Library bear testimony to this and comprise a brilliant record.





Left, the Paragon Studio and laboratory buildings at Fort Lee. Here Jules Brulatour and William A. Brady produced with Maurice Tourneur. Above, all that's left of Solax Studio. The concrete foreground is the former studio stage floor.

A Crumbled Movie Empire

By IRVING BROWNING

FROM my memory picture book I sought to roam through its memorable pages, and before me stood Fort Lee. Here was born the Keystone comedy, Western film, Feature drama, Serial and Spectacle. Yet when financial help was needed, the bankers shied away. To them, this industry was a child with growing pains, but to me who worked in it, I found it serious business.

Here a Movie Empire stood where movie kings and queens reigned with directors, cameramen and other artists. Here, mighty studios stood high in glass and steel. Towns, villages and cities were built in the fields by Laemmle, Brady, Goldwyn, Selznick, Dittenfass, Steinert, Powers and Fox. In those days, we thrilled to watch events in motion and see the results as each day ended. A great industry was growing to greater heights.

Then the kings and queens and directors, too, moved away and left this place. To Hollywood they went, to start anew. The industry blossomed and grew, now ranking fifth in the worlds great enterprises. But the once thriving studios of Fort Lee are now memories.

As I visualize Fort Lee, the picture became action as in a movie, across my imaginary screen moved incidents and people I had known. There were friends from the studios and the suburbs. Fort Lee as I remembered it from early 1910. I decided to make a pilgrimage to Fort Lee and travel to the old sites and see for myself, what was left of the once famous movie empire.

I remember that going there in the old days was a rough adventure. First, we would take a street car, the elevated or the Seventh Avenue subway, when that was newly built, and go to 125th Street and get as near to the Hudson River as was possible. From there, we boarded the Fort Lee ferry, went across the Hudson River to New Jersey. Again we took a street car which labored up a very steep hill, making the first stop in Grantwood. From there, we went on to Fort Lee. I remember getting off the car on the corner nearest the Willat Studios, which was then owned by Fox Films. Nearby were the Peerless, Solax, Eclair, Paragon, and Universal Studios. Going to Fort Lee in those days was a tiresome undertaking, but how different it is today! Now one can get on a bus, drive or even walk across the George Washington Bridge at 178th Street, in New York City, and at the other end of the bridge, step into the streets of Fort Lee, within walking distance of the Fort Lee Studios.

In the summer of 1944, my friend Palmer, of Bell & Howells' New York office, and I decided to visit Francis Doublier in Fort Lee. All three of us drove out to look over the remnants of that old movie empire. It was a bright sunny day as we stepped out of the car on the grounds of those mighty old timers. Now and then we talked to a neighbor whose curiosity was aroused, as to our purpose in this adventure and caused them to engage us in conversation and old reminiscences. Older folks knew of the work here, the youngsters just looked on and said nothing. For me, memory just raised them again, and I stood there and looked, as it seemed to come to life again. As we left an old site, I would say over and over again, "Gee, I'm sorry I didn't bring a camera with me, I would have liked to photograph these old sites and do an article about them." Before we went home that evening, I made another appointment with Doublier, to meet again on another bright sunny Sunday and this time, I would bring my camera and we could again venture to these old sites so I could make some pictures of them. A month later we made our second visit.

We went to the Peerless Studio, formerly operated by the World Film Corporation from about 1912 to 1921 by William A. Brady, and Lewis Selznick.



Left: this is another shot of site of the old Solax Studio. This once was a busy spot in the early silent film days when Fort Lee was the center of the industry.





Above site of the Evans laboratory next to Willat studio Here the New York Motion Picture Company Triangle Films Keystone Comedies were started Top right the World Peerless Studio one of the majors in 1914 20 In foreground left once stood the Eclair Studio

Here such films as "Yankee Pluck", "Brand of Satan", "Divine Sacrifice", "Maid of Belgium", "Stolen Orders", "Swanee", "The Heart of a Girl", were produced Here, too, Clara Kimball Young, Alice Brady, Vivian Martin, Charles Ray, Hope Hampton, Barbara Castleton, Arthur Houseman, Johnny Hines, Kitty Gordon, Madge Evans, Carlyle Blackwell, June Elvidge, Vera Gordon, Montague Love, George McQuarrie, reigned supreme

Among the directors on that roster were James Young, Robert Thornby, Tom Terris, Harley Knowles, Travers Vale, Jack Adolphi, Del Henderson Among the cameramen I remember are Phil Hatkin, Lester Lang, Lucien Andrit, Max Schneider and George Peters

On the weeded lot outside, some fifty feet away, once stood the mighty Eclair Studio, this site brought back memories to Francis Doublier, of an incident which happened about the time he was in charge of the negatives and vaults for that company It was in March, 1914, while production and laboratory were in full swing and while on a picture headed by Thomas Wise titled "The Gentleman from Mississippi", that Stella Whipple, then playing a part in the production saw flames shooting out of the wardrobe room The fire spread rapidly and she saw Francis Doublier run through the flames, into the film vault to rescue the valuable negatives of some of the finished productions She did not see him come out, so she called for help and together with some actors they dragged the already unconscious Doublier from the film vault into the open and revived him The entire studio burned down that day and with it went some of the famous productions of that time, "The Caballeros' Way", completed by the Arizona Company at a cost of $20,000; "Protea" made in the Paris Eclair Studio at a cost of $60,000 and several negatives made by the Fort Lee Eclair Company The loss was estimated to be in excess of $750,000

From here, just a few paces away, we went to the former site of a really mighty studio, known to us old timers as the Willat Studio, originally built by "Doc" Willat and later purchased and becoming the first large studio of the William Fox Film Company Now, there is only a large, heavily weeded field I can recall the days when there was much activity here, in about the year 1916 I believe the productions of "The Darling of Paris" was made here with Theda Bara featured, directed by J Gordon Edwards, from Victor Hugo's "The Hunchback of Notre Dame" Out in the studio yard, a village of early France was built, for this production Here was to be reenacted the scenes of the French Revolution with a mob of about one hundred nad fifty extras to do the fighting I being one of that mob We were given pitch forks, imitation Pole arms, swords and clubs with which to do the fighting scene I volunteered to instruct the extras who had been given swords, in the art of the defense of the blade I knowing something about fencing, this privilege was extended to me, for gratis The mob was eager to be taught, so, off to the side we went and I first cautioned them, emphasizing the importance of each one to strike the other man's sword, never, never to swing a sword in back of their heads for that would do fatal damage to a friend who would be unaware of that danger After an hour of practice, I was satisfied, I watched them rehearsing and they were all serious about their fighting Then came the call for everyone to get on the set, they were given instructions and were asked to make the battle scene as real as possible, while being careful not to hurt anyone Then came the call for action, and I watched my pupils let me down They swung high, wide and handsome They made it real alright, for when the call to "cut" came, several of my pupils had to be taken or dragged to tents to be patched up for another take There were no real fatalities on that take, but many were hurt

Again I ventured to talk to my group and took them to task I warned them again and told them I would be in the scene with them shouting instructions, another call for action and we were off They fought like barbarians They could have been dressed as American Indians and they would have fit the scene just as

(Continued on Page 276)



Right site of the former Willat Studios built by Doc Willat and purchased by William Fox Film Enterprises Also one of the silent era majors



A production still from "Vale of Kashmire", an ambitious Indian film. Indian film producers are now putting big production value in their films. This might well be a still from a big Hollywood production. It was made by A. J. Patel, F.R.P.S., of Bombay, India.

FILMS IN INDIA

By CAPT. F. BERKO



Above, the author.

AS far as mere physical factors, such as equipment, are concerned, a visit to any studio in India will convince one that substantially the present war The studios still are not properly sound-proofed They still need air conditioning The corrugated iron and cement roofs, from which sacking is suspended to prevent echo, still remain And pigeons have to be chased out before each "take." There are lots of doors and openings, and big fans blowing the hot air and dust out are not exactly ideal working constituents The equipment, too, though in parts more modern, is still scanty, especially as far as lighting and camera are concerned—though this now may be due to the exigencies of war. The sets and properties will still have to be much improved to even approximate verisimilitude But, in principle, there is everything modern studios have anywhere, and it seems only a matter of time until the differences are levelled out

Financial Situation

There is plenty of capital in India to bring all these and plenty more studios up to date In fact, there is more capital in India now than there was before the war. Even if people were willing to sink capital into such long-range investments it couldn't be done at the present, and secondly and more significant, it is very unlikely that they would be willing to so invest their money Reason for the latter is because the people in the film industry want to make as much money as possible and as quickly as possible That has always been the trouble with the film industry in India

As a matter of fact, there never has been a time when so much money was being made so quickly and so easily in Indian films as there is now The increase in the spending population has created an enormous demand for entertainment Hence, in spite of the fact there is scarcity of materials of all kinds, in spite of the vastly increased overheads caused by higher studio rents and bigger salaries, the number of pictures turned out per year has actually increased since the outbreak of the war True, the number of picture theatres hasn't appreciably increased, but completed films are bought at high prices, even if they have to be shelved for the time being So in spite of increased production costs, pictures are a very good business proposition That is why a license to produce a film—only given by the Government to those who can "prove" they were producers before the war—are so valuable and, like everything in this country, constitute an extremely profitable piece of trading property

Actors

This means also that the actors and actresses are being extremely well paid. Contracts to well-established names, which a few years ago would have seemed fantastic, 30,000 Rupees, 40,000 Rupees, even 90,000 Rupees and over per picture, are not exceptional today This is one of the main items that go to bring the cost of an average film from former cost of 450,000 Rupees up to 1,200,000 and even 1,800,000 Rupees today—fabulous figures In addition, most of these people are working in more than three films at one time—some even in five or six—an extremely bad practice from every point of view, and carried to the heights of absurdity during the war

It is interesting to note that although a certain number of them spend their money on "conspicuous consumption" such as houses, cars and jewelry—if available—but only a very few squander it on racing, gambling and drinking Quite a few have turned producers Most of them, however, continue to lead the same simple life they did when their earnings were one-tenth of what they are now. And although with the extraordinary variety of types that go to make up this category, it is dangerous to generalize, still one might say that the very strong influence the family has in most Indian's lives does have a steadying effect in this respect

Extras

The status of the extra players, on the other hand, is still as confused as it ever was. Their daily wages have risen, too Before the war they received two to three Rupees per day. Now men receive from three to twenty-five, and women get from ten to fifty Rupees per day There still is no properly organized casting agency anywhere in India Extra players are still being recruited more or less like coolie labor, through middlemen or contractors These contractors who formerly didn't even have an office, take from 30 percent to 50 percent from the extras, and some of them are now making as high as 5,000 Rupees a month

(Continued on Page 278)

Note: Capt F Berko—better known as just Berko—is a still photographer, a cinematographer and a director of distinction in India Working there since 1938, first in the Indian Film Industry then in his own studio and, since 1944 in Military Training and Recruiting Films he has been a contributing to this magazine since 1939 His article 'Handicaps Against India's Film Production' which appeared in two parts in the February and March, 1940, issues of the CINEMATOGRAPHER, aroused a certain amount of controversy for its outspokenness A part of it was recently quoted by Beverly Nichols in his 'Verdict on India" In the present article Berko reviews the position of the Indian film as it is affected by the war and incidentally brings up to date his Documentaries Attaining Full Swing in India" which we published in the November, 1940, issue As in his previous articles, Berko by recognizing the weaknesses and dangers in the present situation but not fearing to criticize, is laying himself open to considerable potential criticism by certain factors in India But, he is also aware of the fact that the better elements welcome the constructiveness of his criticism

—The Editor

Fades, Lap-Dissolves and Other Tricks

By RANSOM PALMER

FADES and lap-dissolves do much to help make a film more artistic and more effective They are both comparatively easy to do

There are various methods of making fades If you have a camera with an adjustable shutter, which may be opened or closed while the camera is running, you make your fade by either opening or closing the shutter. Some types of cameras have full-closing lens diaphragms which makes lens-fades a simple matter If your camera has neither adjustable shutter nor full-closing diaphragm, fades can be made with a fading glass, i e., a long neutral-density filter graduating from clear glass at one end to opacity at the other If this glass is slid across the lens it produces a perfectly smooth fade.

A lap-dissolve is merely a fade-in double-exposed on top of a fade-out. In making a lap dissolve you fade out on the first scene, being careful to note exactly how much footage has been consumed in the fade. You rewind this footage and start your next scene with a fade in of the same footage Be sure your shutter is closed or the lens is covered before you start rewinding

If you really want to do something fancy in the way of dissolves you might try a "jig-saw" dissolve It is quite tricky, and requires patience and accuracy, and is designed for the purpose of dissolving a new scene onto one already photographed and processed

You start by making an enlargement of the first frame of the new scene Mount this on heavy cardboard and cut it up into a regular jig-saw puzzle Next, place the camera on a vertical titler, with the lens covering a field the same size as the jig-saw enlargement you have already made Now put one piece of the jig-saw puzzle picture in proper place under the camera and expose just one frame of film Put in the next piece and expose another frame, and so on until you have put the entire puzzle picture together When your film has been processed you simply splice the end of your animated picture to the first frame of the scene from which the enlargement was made On the screen the scene puts itself together like a jig-saw puzzle and then continues normally

Today most of the professional fades, dissolves, wipes and many other tricks which once were done with the camera, are made in an optical printer If you are mechanically minded, you can build an optical printer for your 16mm and 8mm use in your own workshop.

Basically, an optical printer consists of a camera which operates in step with a lensless projector, and photographs the film as it passes through the projector's aperture. As a rule, optical printers are mounted on a lathe-bed, which gives rigidity and permits varying the distance between the camera and projector heads to suit the needs of the shot, Both movements must be especially steady A simple mechanical linkage of shafts and gears can interlock their two movements so they always move together In making your printer you must remember that when the camera head is running forward the projector must run backward, and its film must be threaded in backward, i e, with the top of the frame up instead of down, so the image on the film in the camera will be right side-up One electric motor can be used to drive both mechanisms If the speed can be varied the device will be more useful and will allow greater control of exposure The camera should provide means of focusing visually through the lens on a ground glass. The projector head should be able to take two films the positive being optically printed, and a matting film to matte off the areas desired for double printed wipes, etc , etc.

"Glass Shots" are interesting for the enthusiastic amateur, providing he has the ability to paint, or has an artist friend who will work with him. He also must have a camera which permits focusing the full frame through the lens on a ground glass focusing screen This is because the alignment of the glass scene and the actual scene must be so precise

In making glass shots, part of the scene is real, and part is painted on a pane of glass suspended in front of the lens The actual scene, the painted scene and the camera must be so accurately aligned that the real and the painted parts of the picture merge into one, and look as though they belong together.

If you have the patience, the equipment and the ability to paint, you can have a lot of fun experimenting with these shots And you can make some amazing scenes, too

Perhaps you have been wishing you could make some under water scenes but didn't have equipment to make them under water If so, here is a way to make your under water scenes on dry land You stretch fine barbinette gauze on wooden frames Suspend two of these screens close together, about six or eight inches in front of the camera lens To get the proper effect, some light, coming preferably from the side of the camera, must strike the screens

When shooting the scene the two screens are moved slowly past each other, in opposite directions Your effect depends on the relative movement of the meshes of the two screens, and no increase in exposure is necessary, With this trick you can make excellent miniatures of submarines, sunken wrecks and a multitude of other things Suspend the miniatures on invisible wire, place before the proper background, and you will get under water illusions that are perfect, and exciting

Recently an amateur friend of mine came to me with a problem He said he was planning to make an action film in which he wanted to show a young man dashing out of a house, with an irate father chasing him The boy was to run to the street, jump into an automobile and dash away with great speed But— my amateur friend explained that because the average car will not accelerate quickly enough to get over the effect of the car starting at once and with great speed What to do, was his problem

Well, if you have a camera fitted with a governor that permits shooting at speeds both below and above the normal 16 frames per second rate, it is simple It is common knowledge that the higher speeds give the effect of slow motion, while the slower speeds in taking give the effect of increased speed on the screen If you want to show a man dashing out of a house, jump into a car and careen madly away, all you have to do is shoot everything normally until he jumps into the car Then, just as the car starts drop your camera speed to 12, or even 8 frames per second, and you'll get the effect you want

To do this your camera should be on a tripod, so your hands and eyes will be free to work the speed change The difference in exposure between 16 frame and 12 frame speed is about a quarter of a stop, providing the normal-speed part of the scene is shot at f:16, the 12-frame part should be exposed at f 18 Changing from 16 to 8 frames, however, means a full stop less exposure must be given With most cameras this can best be compensated by closing the lens down a full stop, in this case from f 16 to f 22, just as the camera speed is dropped. It takes a little practice to get used to doing this smoothly But once you get the hang of it you can use the trick for many purposes You can hurry unimportant action, speed up horseracing or athletic games film to suit yourself

IN MEMORIAM

Mrs Bina Belle Dyer, mother of Elmer Dyer, A.S.C., passed away on July 29th as the result of injuries received from a fall two weeks previous to her death She was 88 years old, was born in Parsons, Kansas, and came to California forty years ago In addition to her son, Elmer, she leaves a daughter, Mrs. Alice Winkler of Long Beach, California.

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GREAT GOLD ELEPHANT

By NEWTON E. MELTZER

Editor Canadian Paramount News

COLONEL Melvin E Gillette, now overseas, used to keep a gold plated elephant near his desk at the Signal Corps Photographic Center in Astoria It was white when the previous tenant of the huge cabarn of a studio presented it to the Colonel as a symbol of its constant emptiness and disuse during the last decade

Colonel Gillette, a neat, keen-eyed figure slightly past 50, says it reminds him of the great change wrought in Paramount's first talkie factory, where once Valentino made torrid love to Vilma Banky before the cameras, and Chevalier chirped for the American screen, where Harpo Marx honked on his first sound track Today cameras and sound recording units turn on as many as a dozen sets daily, while chevroned directors wave scripts at sweating private actors The Paramount-built studio, long idle, has come into its own at last

Nominally and literally, the Signal Corps Photographic Center is a military reservation, complete with gun-toting sentries, side-armed officers of the day, and military barracks for the enlisted men living on the post (married men may live at home, if they wish, and report for work daily at 8:30) That this happens to be on two square blocks in Long Island City's war plant district does not detract one whit from the newcomer's impression of smooth-running military industriousness.

Its sole function, made known to hundreds of thousands of draftees early in their military careers, is to supply a comprehensive motion picture program covering every aspect of soldiering Indoctrination begins all over these days with a movie on the Articles of War, followed shortly thereafter by a glib film on Military Courtesy and a shocker on Sex Hygiene which, brother, pulls no punches

Regardless of where the inductee goes from his training or replacement center, whatever branch of the service he finds himself in, a large part of his time is spent in a darkened projection room that is usually a mess hall by day, listening to a newsreel-type commentator and watching an elaborately prepared, professionally manufactured motion picture which will bring him face to face with the weapon, vehicle or machine he's most concerned with The whole idea is that a good training film can, says the Colonel, do so much more for the individual than even the best trained instructor handling a class of fifty

"It can," he adds, "bring you up *close* than an instructor is able to do It can be more personal a vehicle of instruction than a laboratory table or field demonstration And by means of skillful animation or stop motion photography, it can demonstrate processes or happenings—inside high-calibre railway guns, for instance—invisible to the naked eye"

All of this started less than six years ago, when the Colonel was a Captain trying to sell a skeptical War Department on the growing importance of visual aids A staff of six, housed in a small building at Fort Monmouth, N J, was the Photographic Center then There were three cameramen, two civilians and Gillette himself, a sound recordist, two animators, and a writer-production man who are still on the job today The Astoria quarters aren't large enough to accommodate all the animators and writers, and they have spilled over to a second Photographic Center on East 32nd Street, in New York City Most of these men were drafted in Hollywood and reached the film factory through the Army's various classification centers

With one or two exceptions, the Army's scenario writers are enlisted men, ranging from several plain buck privates up to Master Sergeants Likewise for film editors and cutters Cameramen are, most frequently, officers with one or two silver bars on their shoulders, among all categories are a sprinkling of civilians too Actors are generally recruited from the location camp where the film is made, as Signal Corps policy forbids making stars or featured players out of Army personnel, even if not the reverse "Name" actors who do happen to be around are avoided completely for the same reason. They are detailed to camera or general utility work, to make use of their technical knowledge and experience, when it is indicated A great many such men attend the Eyemo school at Astoria, where they learn the operation of this hand-held newsreel camera for future combat photography overseas.

Back and forth from the projection rooms on the upper stories to the sound stages in the basement stream busy uniformed men, some with makeup on their faces, some carrying scripts or cans of film Informality and haste are the keynotes From the day's beginning until shooting stops around six, one does not see a salute inside the building there just isn't time When the lights are out and the "dailies" are being run in Projection Room 'A', the voices of privates pop up in comment as often as those of majors and lieutenant-colonels, although the "sir" is never left off

The Signal Corps Photographic Center is probably the only Army post in the country where someone dressed in a Nazi Field Marshal's green uniform and peaked cap could strut around unchallenged, peek into a writer's office and cry "Achtung!" without causing a ripple of excitement. On some weeks Japanese soldiers (quite spurious, of course) are no uncommon sight in the mess hall, eating with men in the Army of the United States If the script called for Hirohito to appear, the make-up and costume departments could manufacture him out of Corporal Johnnie Doughboy within a day. Desert outposts, huge tanks and half-tracks, foxholes in the Solomons or just plain close order drill may be grist for the Army cameras' mill in any one day.

Activities of A.S.C. Members

Forty-two films were before the cameras in Hollywood as this issue of the CINEMATOGRAPHER went to press, with members of the American Society of Cinematographers filming the following:

Columbia Studios

Franz Planer, "Snafu," Ira Morgan, "Jungle Raiders"

M-G-M Studios

Len Smith, "The Yearling;" Joe Ruttenberg, "The Strange Adventure;" Sid Wagner, "The Postman Always Rings Twice," Robert Surtees, "Two Sisters from Boston;" Ray June, "The Hoodlum Saint," Henry Sharp, "What Next, Private Hargrove;" Charles Salerno, "Boy's Ranch;" Charles Schoenbaum, "Bad Bascomb"

Monogram Studios

Marcel LePicard, "Frontier Feud;" Jackson Rose, "Suspense"

Paramount Studios

John B Seitz, "Calcutta," Daniel Fapp, "To Each His Own," Stuart Thompson, "The Bride Wore Boots;" Charles Lang, "Blue Skies"

RKO Studios

Gregg Toland, "The Kid from Brooklyn" (Samuel Goldwyn Production), Harry Wild, "Cornered," Joseph Valentine, "Heartbeat" (Hakim-Wood Production); Frank Redman, "Men Are Such Liars;" Nick Musuraca, "Chamber of Horrors"

Republic Studios

Robert Pittack, "You'll Remember Me" (William Wilder Production)

20th Century-Fox Studios

Harry Jackson and Joe MacDonald, "The Enchanted Voyage," Leon Shamroy, "Leave Her to Heaven," Charles Clarke, "Smoky"

United Artists

Ray Rennahan, "Duel in the Sun" (Vanguard Films, Inc.); Charles Lawton, Jr, "Getting Gertie's Garter" (Edward Small Production); Russell Metty, "Whistle Stop" (Nero Productions); Lucien Andriot, "Diary of a Chambermaid" (Benedict Bogeaus Production), Archie Stout, "Abilene"

Universal Studios

Hal Mohr, "Shady Lady," Charles Van Enger, "Once Upon a Dream," Lucien Ballard, "As It Was Before," Jerome Ash, "The Royal Mounted Rides Again," Milton Krasner, "Scarlet Street"

Warner Bros Studios

James Wong Howe, "Confidential Agent;" Arthur Edeson, "Never Say Goodbye," Sid Hickox, "The Man I Love"



"BIG boy"

NO WONDER this Kodak aerial lens dwarfs the wrist watch shown with it for comparison. It's roughly 1500 times as big and weighs about 1100 times as much. You couldn't use such a giant lens, yet what it is—what it stands for—vitally concerns you.

"Big Boy" is an important weapon of war, for, when mounted in the proper camera, it makes 9 x 18-inch pictures from great altitudes—30,000 or 40,000 feet—up where the flak is scarce. They're pictures of critical definition that reveal amazingly the smallest details of military objectives.

What's more, this lens is important to you because it embodies the same lens wisdom you can expect from Kodak in your post war picture-making equipment.

Kodak-Designed—Kodak Made

Kodak is uniquely qualified for the production of lenses like this great 48-inch *f*/6.3 Telephoto. It required a vast amount of designing skill, resources, manufacturing ingenuity — plus the sensational qualities of Kodak's new rare element glasses. And this applies as well to other Kodak aerial lenses. When new types were needed, the starting point was simply sets of extremely exacting performance specifications. Kodak designed the lenses . . . manufactured them . . . delivered a total of many thousands to our Armed Forces and those of our allies.

These aerial lenses constitute only one part of the complicated optical jobs Kodak is contributing to the war effort. In all of them Kodak is piling research upon research . . . experience on experience. Remember this when you think about postwar photographic equipment . . . because it's the lens that matters most.

Better Lenses for War . . . Better Pictures in Peace

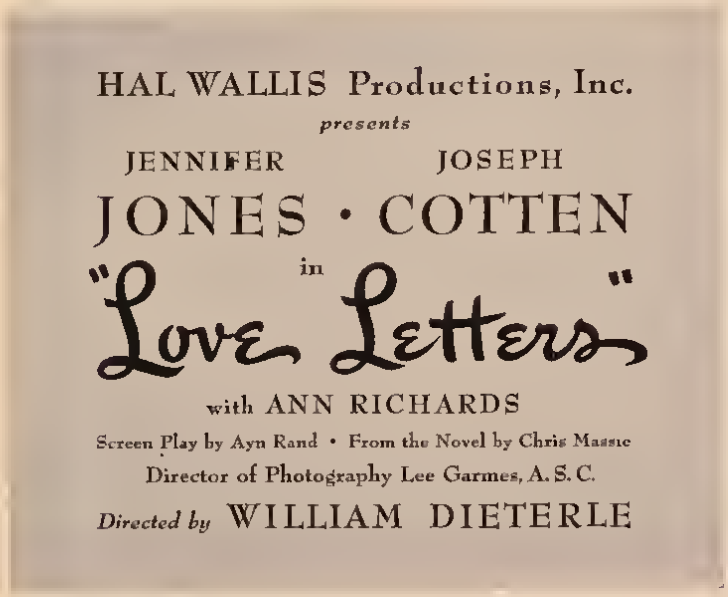
You won't have occasion to use a "Big Boy." You may never need an aerial lens. But you can be certain that in producing these objectives, along with a variety of other vital military optical equipment, Kodak has solved some of the toughest lens-making problems in the world . . . So it's easy to guess who will have the most to offer you in fine lenses after the war.

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Kodak

THROUGH the EDITOR'S FINDER



OUR editorial hat is off to Hal Wallis, head of his own producing unit, releasing his films through Paramount Pictures!

For the past two years this writer has been campaigning steadily for better recognition of the cameramen who photograph the great motion pictures We have been calling for better screen credit and for credit in the advertising of the films

And now Hal Wallis always a fearless leader in Hollywood, steps out and gives Lee Garmes, A S C, credit for his photography of "Love Letters" in the advertising, right along with the stars, the director and the writers in full page advertisements in the trade papers of the industry. That section of the advertisement showing the credits is reproduced above

Mr Wallis, or will you permit us to call you Hal, you have made a great step forward by your recognition of the worth of the cameraman We sincerely hope that other producers in Hollywood will follow your lead, for the director of photography is worthy of more than his hire—he is worthy of public recognition

The publication of the story about Ira Morgan, A S C, in the July issue has brought to light a matter of unusual interest

In the story about Mr Morgan we stated that he was the first cameraman to use Panchromatic film in making a feature entertainment motion picture Now we find that Glen Gano, A S C, made a feature picture with home-made Panchromatic film before Eastman had brought its new Panchromatic film on the market. Gano, during the first World War, worked in the Photographic Research Department of the Bureau of Standards They had to have faster film than was available, so the scientists in the group went to work on developing a fast film, along with experts of the Eastman Kodak Company, according to Mr Gano, and turned their findings over to Eastman.

When Mr Gano returned to Hollywood he says he took Orthochromatic film and resensitized it, making it a fast film He then photographed "The Silent Call," starring the dog Strongheart That film was released in 1921 "Janice Meredith," exteriors of which were photographed on Panchromatic by Mr Morgan, was released in 1924. However, Mr Morgan still holds the distinction of being the first cameraman to use the commercial Panchromatic film, made by Eastman in a feature picture We hope, and feel sure, nobody's feelings or prestige has been injured by this peculiar combination of events as reported here.

WHILE reading the recent issue of the Journal of the British Kinematograph Society I was greatly impressed with the remarks made by President A G D West of that organization when he addressed the society on the occasion of his starting his seventh term as its head In discussing the problems facing motion picture development, he laid before his fellow members what he termed his "ten-year plan" for motion picture advancement

After pointing out the problems of theatre acoustics, uniformity of sound reproduction (with 100 per cent intelligibility), uniformity of screen brightness, maintenance of quality in picture duping and sound dubbing, standardization in the use of push-pull recording and improvements in 16mm. sound, he came up with his 10-year plan idea, which is well worthy of reproduction here.

"I allot the first two years to the problems of rehabilitation," said Mr West," with particular attention to the subjects of acoustics and sound standardization (the talkie is fifteen years old and it still has not learned to talk clearly and intelligently) These two subjects alone provide plenty of food for thought; they should be tackled together The recording, laboratory and reproduction processes by the various systems need a degree of mutual standardization, in terms of the average acoustic conditions (if they would only be average) of both studio and theatre.

"The next two years I assign to the color situation, with the much hoped for solution of the problem of stabilization of screen brightness We rely on the chemists for the former and the physicists for the latter, which will also include the development of systems (electronic in operation) for the automatic maintenance of standard and constant screen brightness (for example, after the change-over of projectors).

"Then I give two more years by which we should have developed a serviceable and commercial equipment and system for large screen television in the cinema It is here that we find our first departure towards equipment which is fully electronic, involving camera pick-up devices, cable or radio distribution, and cathode-ray projection; with the added problem for our commercial people, to decide the best way of making use of such a remarkable and far reaching method (Be it noted that the brain experts undoubtedly regard headaches as coming within the scope of electronic control)

"A further two years should see the completion of color television in the cinema It is already an engineering possibility for the home, and the improvement in what might be called the greater understanding of the picture by color contrast is very considerable It has already been demonstrated in a limited way on a theatre screen, but the perfection of a black-and-white system is of greater immediate importance

"Lastly, I allow the final two years for the achievement of commercial stereoscopy on the large screen It has already been seen on a small screen for limited viewing positions I saw a good demonstration once in Paris. It was cer-

(Continued on Page 279)

A SIGN OF THE TIMES

NOTICE

Facilities for the processing of 16 and 35 mm. film will be available here on or about the first of the month

. . . and Houston Equipment will be used!

✱ The tremendous increase in the use of microfilm and motion pictures in modern business offers the owner of Houston Film Processing equipment a tailor-made opportunity right in his own community.

Department stores and banks use microfilm for copying, posting and recording. Corporations use motion pictures, both 16 mm. and 35 mm. for sales and training programs. These and many other users of microfilm and motion pictures need on the-spot processing. So do studios and photographic supply stores. In fact, you can probably name a score or more prospects right in your community.

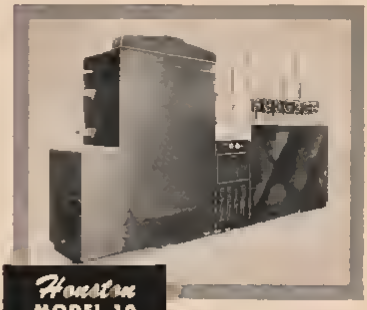
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Houston MODEL 10 [illegible] processes 35 mm. negative [illegible] speeds up to 2,100 [illegible]

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AMONG THE MOVIE CLUBS

Utah Cine Arts Club

Recent Gadget Night of the Utah Cine Arts Club was an interesting affair, with members showing numerous gadgets they have cleverly perfected to improve their picture making.

Dr. C. Elmer Barrett exhibited a home constructed reflex finder which, although made for a 35mm Leica, could possibly be adapted to Cine use.

Bill Loveless displayed a control panel whereby he can control projector and room lights at will.

President George Brignand's offering was an alignment guage to eliminate parallax on his Filmo. After viewing the picture it enables him to slide the camera up so that the lens occupies the viewfinder position.

John Allein's gadget was a many-in-one proposition. It eliminated parallax via the alignment guage method, and supported a track or guide to hold masks, wipe-off disc, scrolls, etc., for various trick filming effects.

The patented Morton Remote Control was demonstrated by its inventor, Al Morton, who pointed out that sometimes gadgets by amateurs offer commercial possibilities. By placing it between the camera and tripod, he was able to start and stop the camera at will any distance up to thirty feet. It operated on four flashlight cells, and required no camera alterations.

T. R. Pope brought his 16mm. Keystone for which he had constructed a turret head to hold three lenses with matching viewfinders. Two of the lenses were equipped with adapter rings to make them the same size as the third, so filters can be interchangeable. He had also installed a backwind on it. He exhibited his Leica, too, which had a bracket on it which carried a piece of ground glass and clamp to hold movie film so he could make negative copies of frames from 16mm film.

Pete Larsen demonstrated his gadgets in the showing of his picture, "Music in the Evening." His gadgets consisted of a dualturntable outfit, a projector stand and a stroboscope disc for his projector sprockets, illuminated by the glow from a small stroboscope lamp. By watching the discs he could keep his projector operating at a constant speed of 16 frames.

San Francisco Club

Leon Gagne was the highlight of the July meeting of the San Francisco Cinema Club with a special showing of newly made color slides of dazzling beauty. His subjects consisted of a series of views of Tioga Pass and the Tuolumne Country, and Tahoe in Winter.

Club President Charles D. Hudson announces future club meetings will be held the third Tuesday of each month.

Tri-City Club

The following new officers were elected at the final meeting in the 1944-45 season of the Tri-City Cinema Club:

President, Miss Margaret E. West, Davenport, Iowa.

First Vice-President, Tom Griberg, Moline, Ill.

Second Vice-President, Roger Spitnas, Moline, Ill.

Sec.-Treas., Elmer Jansen, Davenport, Iowa.

Trustees Mrs. C. D. Snyder, Peter DeVos and Claire Smick.

Also on the evening's program was the awarding of the prize to the member whose picture won the honors as the best film of the year. This award, a year's subscription to the AMERICAN CINEMATOGRAPHER, was given to Tom Severs of Moline. The prize was offered by the AMERICAN CINEMATOGRAPHER.

Westwood Movie Club

Members of the Westwood Movie Club are already busy on plans for the organization's big Exposition to be held in September. All Northern California movie clubs are being invited to share the evening with the Westwood members.

Recent Westwood club program consisted of—

"Movie Club Picnic", 16mm sound-on-film by Ray Luck;

"Muharani", 16mm Kodachrome by Don Wallace.

"Sun Valley, Idaho", Kodachrome by Harold Boucher.

Talk by Ed Franke on "How I'd Make a Contest Picture."

La Casa Movie Club

The July meeting of the La Casa Movie Club of Alhambra, California, was an all-woman project, and was reported to be an excellent program. Mrs. Lester Conrad was chairman, and provided the following:

"San Diego Zoo", 16mm by Mrs. Fred W. Gill.

"The Great Northwest", 16mm by Miss Monda Taylor.

"Friends", 16mm by Mrs. Lester R. Conrad.

"Yosemite," 8mm by Mrs. Dorothy Hill.

"Jasper National Park", 8mm by Miss Erma Donahue.

"Progress of 35 mm. Slides", 35mm by Mrs. Pearl Hall.

"The High Sierras", 35mm by Mrs. R. L. Johns.

The club will hold a picnic on August 13th at the Arcadia County Park.

New York Eight

A short test film, made by Joe Hollywood, proved so interesting to the members of the New York City 8 mm. Motion Picture Club recently that it was repeated immediately upon insistence of the members. Other pictures on the program were:

"Canadian Rockies", by George Keller.

"The Midnight Guest", by George Valentine.

"It's V-E Day", by Terry Manos.

Fred Furman gave an illustrated talk on "How to Plan a Film."



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From the delicate call of the thrush . . . to the mighty crescendo of a Shostakovich Symphony, Victor Animatophones reproduce a trueness of tone quality not equalled in any other equipment. Victor's exclusively designed sound lens and stationary drum make possible the ultimate in sound projection . . . whether that sound be voice, instrumentation or other tones. No moving parts . . . nothing to wear out . . . thus nothing to impair sound quality. All parts are keyed and instantly removable for cleaning.

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Safety Film Trip—Positive film protection from damage due to loss of loop.

Oversize Sprocket—Five teeth—not three—constantly engage film.

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Your Victor investment is always protected by Victor's World Wide Service Organization.

Have You Ever Heard A Heart Beat?
Even so faint a sound as a heart beat is faithfully projected by the Victor Animatophone. Picture (to right) is from Erpi's "Action of the Heart."



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MAKERS OF 16MM EQUIPMENT SINCE 1923



Take Your Cine Camera To the Beach

By JAMES R. OSWALD

THERE are at least three good reasons why beach photography should prove more popular this year than ever First, wartime travel restrictions are going to produce more "stay-at-home" vacationists . . . and movie makers Secondly, critical film shortages leave but a few of the substandard brands on the market for civilian use, and being somewhat less sensitive than the more popular varieties, are more ideally suited to brightly lighted areas And thirdly, the possibilities there for the aggressive cameraman are plentiful

Taking pictures at the beach, as referred to here, needn't suggest only the common, and over-done "bathing beauty" type of shot. Rather, it is the writer's intention to be concerned primarily with something longer lasting, and with more universal appeal.

Take a glance at the scenes reproduced along with this article, for example. Sort of want to look at them *more than once*, don't you? And there's a reason. The little girl daring to go in the water, yet just a wee bit afraid of getting her "tootsies" wet . the three youngsters busily engaged building castles in the sand the boys with the shovels and pails, attempting to "move" the lake . the child engrossed in the art of "writing" in the wet sand . the jubilant youths giving the girl friend a "ducking" the "framed" shot between the trees these are "human interest" shots of the truest variety

Not one of these scenes is dependent upon "dazzling damsels" or "curvacious cuties" to draw your attention, yet each has what it takes to catch the eye . and hold it What's more, pictures like these will continue to "pack a wallop" 'till the sprockets wear out Furthermore, if they possess the desired "punch," they will prove equally entertaining *whenever* and *wherever* shown, even if those taking part in the scenes are unknown to the audience, or even the cameraman *Identity* of the "actors" is secondary in a movie with "snap"





Warm summer suns and golden sand swirling water and splashing feet young America at play! There's plenty of action here, and that's your cue . . heed it! Take your cine camera to the beach!



All pictures on this page are blowups from 16mm movie shots





Syracuse Movie Makers

Sunday, July 22nd, was a day of fun and frolic for the members of the Syracuse Movie Makers, for on that day they staged their regular summer picnic Movies were shown, games played—and there was the lunch period always important on picnics. Lisle Conway, who expected to be in the army by now, has been deferred indefinitely

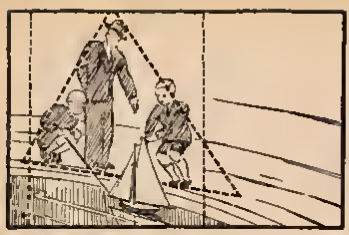
For great photography:

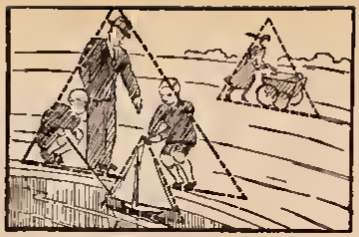
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KEEP YOUR EYE ON ANSCO—
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The triangle construction applies to human figures and many other things. The idea is that the base gives a solid foundation. The contour need not conform too closely to look mechanical. This is illustrated in the corrected flower picture on page 260

Pictorial Cinematography

(Continued from Page 260)

Scenic pictures are probably of most importance to the average movie maker. Fig. 1 shows the picture space divided into nine equal rectangles. The dividing lines have four points of intersection, and it is generally found that the main object or mass is best placed about one of these points, while a secondary balancing mass may fall on one of the opposite points. The horizontal "thirds" suggest approximate positions for the horizontal line, visable or imaginary. The horizon line should not bisect the picture.

Many a landscape subject which looks attractive to the eye is a failure on the screen. It lacks main interest. The "lead in" is usually to the extreme right or left of the bottom third spaces. The "lead in" may be cleverly disguised, but is generally a track, road, river, log and so on. So, "lead in" at the side, and do not center your main object, but place it about one of the intercepting points according to requirements. These are the elements of good shots. In distant views there should be somebody or something in the foreground. Open views without foreground objects are rarely successful. The simplest scenes may often be rendered quite impressive by this method.

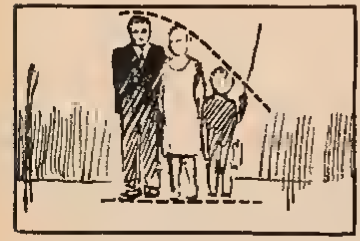
Scenic pictures are mostly based on elliptical or circular construction. Many very successful pictures are on these pleasing lines. The elliptical arrangement is a safeguard against the eye wandering out of the picture, as can easily happen with other more rigid construction. This is the reason why we frame views with trees and branches—they help keep the eye about the main interest.

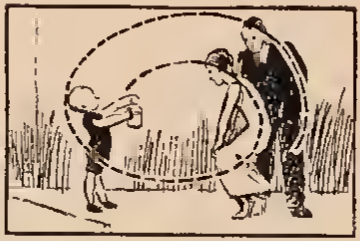
Avoid the use of eccentric stunt camera angles except when the viewpoint is dramatically justified. It is easy to be over-enthusiastic on the subject which merely results in the bewilderment of the spectator. If justified, a higher viewpoint will effect a better arrangement of the subject. A high viewpoint will subconsciously impress the spectator with a pleasurable feeling of superiority. On the other hand, a low viewpoint is often useful when it is necessary to convey a scene of awe or uneasiness.

How can you learn more about composition? There are excellent books on the subject in any public library. There you will get the rudiments of composition as well as advanced achievements, and you will soon begin to see everything pictorially.

Study good professional films. Study the infinite variety of well-known pictures. Analyze them and find out the reason why they impress you. As you progress you will see your subject as a pattern in lines and masses. Composition can become a habit, like everything else, and the more one works at it the easier it will become.

[The above article reprinted through courtesy of the Movie News]





Probably 75 per cent of cine amateurs pictures concern the doings of his family. He generally starts shooting along the lines of the picture at left, which is decidedly inartistic. Get the family doing something as in the second picture.

A Crumbled Movie Empire

(Continued from Page 263)

well. Many were hurt and because I was a very young man then, with a lot of ambition and the visualization of spending time in a hospital did not appeal to me, I tried to get out of the mess. While doing so, I heard a voice shouting at me, "Hey, you Keystone Cop, why in hell don't you get in there and fight?" I looked over at one assistant director who was growling at me and swinging his fists. My pride was hurt, I, who knew how to fight, gentlemanly like, with a sword, who wouldn't make a spectacle of myself. . . . I, who volunteered to teach the mob for gratis. . . . I left the place, went to the dressing room, changed to my street clothes and left for home. When I arrived home, I found that I still had the sword that was given to me, for the film fight. . . . Honestly, I didn't even know I had it. . . . Keystone Cop . . . pffft!

From here, we drove over to the Paragon Studios. At about the time the Willat and Peerless Studios were in full swing, Maurice Tourneur was director and Clarence Brown as assistant and film cutter. It was like walking into a ghost city, seeing all the steel framework and glass, much of it broken. The Paragon Studio is now being used by a scenic artist group for designing and painting backgrounds and sets for the legitimate stage plays destined for Broadway, and the road. The studio was also used to store obsolete scenery, the available space here is probably cheaper than anything obtainable in New York.

Weeds have grown high where once feet of many thousands trod when this studio was in full production. Lewis J. Selznick, head of Selznick Select Pictures produced at the Paragon Studio. In his fold were the following biggies of the time, Olive Thomas, Martha Mansfield, Conway Tearle, Elaine Hammerstein, Winifred Westover and Earle Foxe. Among his directors listed, Ralph Ince, Hobart Henley, Allan Crossland, Robert Vignola, Julius Steger, Henry Kolker and Jack Noble. Among the pictures that were produced that I remember are the following, "Footlight and Shadows", "Out Yonder", "Society Snobs", "Country Cousin" and "Bucking the Tiger" made mostly between 1917 to 1920.

Just a stone's throw from here, we moved on to the old Universal Studio lot. This property, now walled-in, once a busy and active lot, is operated by the Consolidated Laboratory. The laboratory is all that is left of the Universal Studios. When Universal operated the studio and laboratory here, Sam Goldwyn produced quite a few pictures here and I recall very well, "Polly of the Circus", with Mae Marsh, one of the Goldwyn earlies, and "Puritan Girl" starring Jack Kerrigan and Helen Green, with Larry Windom directing, Joe (Von) Sternberg assisting, and Roy Hunt and Lester Lang at the cameras. "To the

(Continued on Page 279)

"The Hi-lite of Modern Photography is the Arc"

RAY RENNAHAN, A.S.C.



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Films in India

(Continued from Page 265)

Technicians

The technicians, always the underdogs in India, unfortunately cannot do much for themselves. The general level of their salaries has risen. But they are still underpaid, although a trifle less so than before the war when a good sound or camera technician would have to stay at 100, 150 or 250 Rupees for a long time. Now anybody can start off with 150 Rupees purely because it is necessitated by the rise in living costs, which are in an even greater proportion. Although there are a few top salaries of from 1500 to 2000 Rupees per month, the average technician's pay is still much too low considering the work he does. Their union, feeble and ineffective as it was, petered out some years ago. Recently it has been reorganized and it now seems to be heading in the right direction. It plans to build on a broad basis, trying to raise funds enough to send members abroad regularly, exchange with foreign technicians, and become strong enough to effectively put forward its demands. The difficulty is that the technicians are not united among themselves. Their own-interest-first sort of business prevents a good strong get together and it may of course not be easy for the few really well-paid ones to resist the tendency to make hay while the sun shines rather than make sacrifices to support a long-range policy.

Newcomers

Newcomers' prospects, under the circumstances, are quite good and will be still better after the war. It is easy to understand that, with the money involved in production, producers, always a bit conservative in this respect in this country, now are especially reluctant to take any risks. That is why experienced actors and actresses and, occasionally, technicians are being paid so much. The same goes, of course, for directors who always have been quite well-off, and are frequently producer-directors. But, younger people do get "breaks" from time to time, and then get on quickly once they are in. Also, the tendency that was quite strong before the war of recruiting actors and technicians from among the better classes definitely continues. The prestige of the profession is becoming nearly as high in India as it is abroad. Of course not only the glamour, but the more substantial financial aspects are a big attraction.

Training

It seems a great pity that there is no proper training center right now when production is more limited and exclusive than it will be after the war. There have been some attempts in this direction, but so far one can hardly say that they have been hardly more than efforts to recruit new, cheap labor for a producer or a particular group of producers. A proper film institute, sponsored by Government, is the only answer. There should be a film library containing books and all outstanding films from all over the world, as well as a collection of all Indian films of historical interest (already practically an impossible task). There should be a complete staff of experienced instructors in touch with all the latest developments in the industry abroad, so that all the various branches of such a complex industry could be taught, including script writing, directing, acting, cinematography, make-up, sound, laboratory, etc. Only when it is built on a solid foundation—and an institute of this kind, staffed with enthusiastic, idealistic, uncorruptible instructors not influenced by interests in the film trade, would go a long way toward building such a foundation—only then will the general standard of the film improve.

The Future

From the aforesaid, it seems a foregone conclusion that there is a big future for the industry in India. As for the foreign markets, they will not likely be in any way comparable to the home market. For, while it will be possible to have an ever increasing home consumption until most of the 400,000,000 people of India will be able to see films, the number of Indians abroad—even in Africa—is insignificant as far as big money is concerned. It is interesting to see how the producers, realizing that the number of theatres are going to increase rapidly after the war, are already making every effort to maintain their golden status by trying to persuade Government that there should be more films produced after the war in order to "avoid overproduction." In short, they are trying to consolidate their monopoly position caused by the licensing system. While there is bound to be a certain interest in ambitious, well-made films for shipment abroad, the standard of even the most ambitious of those will have to be much improved if they are to have anything more than just curiosity value. It is no use pretending that even the most ambitious productions so far have been but jejune in subject matter as well as treatment. Even the English speaking productions, which are increasing just now, will, I believe, continue to be failures for a long time to come. However, with the tremendous possibilities of a country like India, and the general interest in it, it is more likely that it will be the short films that might have success abroad.

Short Subjects

The continuation and expansion of what the Information Films of India are doing now plus, it is hoped, dozens of small concerns comprised of enterprising young men and women not primarily interested in money, seems to be one of the most promising features at the present. It is quite possible that, like in England, the best brains and the greatest talent will go into documentary film production. Maybe they, too, will have to be sponsored by far sighted industrial concerns and Government branches until they have created a market of their own. But, although conditions are very different, more complicated, and, I'm afraid, more adverse here than they were in England, there is no reason why it should be assumed that it is impossible to establish the Documentary Film in India. And this will certainly have a market abroad. Thus far the following work has been done.

1. Information Films of India—formerly Department of Information and Broadcasting, formerly Film Advisory Board—started at the beginning of the war in the face of violent opposition. It seems to have settled down and found its feet on the ground in the last two years. Apart from the fact that people have simply become used to it and that the internal and political opposition has mostly been overcome, this is also due to the fact that the standard as a whole has kept rising slowly. It has done very valuable work in getting people interested in short films about themselves and their country—in addition to giving political information—and it seems it will be doing some more valuable work by training young people in their jobs and preparing post-war reconstruction films.

2. The Indian News Parade—starting entirely from scratch, has managed to bring out from its inception a reel every week, which is no small achievement. It, too, has vastly improved in quality, and it will be responsible for turning out a number of young men who have learned to do jobs that formerly did not exist in this country. Quite possibly a number of them will join up with the Documentary movement.

3. There also exists quite a large group working in 16mm; either filming in 16mm or reducing 35mm to 16. This group has its own market and distribution and is ready to increase rapidly as soon as the war is over. So far its work has been mainly educational, and it would be very desirable if it stuck to it. Its mobile units have access easily to the so-far untouched, remote parts of the country. However, there are signs that seem to indicate that the lure of big profits will make them concentrate on entertainment films rather than on the educational ones which could do such an estimable good to the welfare of this country by spreading information. But with the development of the Documentary film, and with a Government keeping its eyes open, it is just possible that in spite of the money-grabbers' invasion and exploitation of this field, a great amount of good will be done.

4. Finally, there are the manufacturer-sponsored films. Here, too, a big development can be expected. Even before the war some of the more advanced firms were more than just interested, and a few advertising films were produced. At the beginning of the war a further few were turned into public-

relations films, while those that could not be changed according to the new regulations, along with projects for quite a number of additional films, had to be shelved for the duration. Not only will there be a very definite interest and demand, but the rudiments of the machinery to deal with this demand will already exist and will only need developing.

Conclusion

Within all the various branches of film production there is going to be a big scope for enterprising men and women. In order not to have their work spoiled by big business and personal interests they will need protection, far-sighted subsidies and regulations. But with this, and a lot of enthusiasm and hard work, the tremendous possibilities the film has to offer in this country can be realized, and the great social responsibilities it has in all its varied forms will be fulfilled.

A Crumbled Movie Empire

(Continued on Page 276)

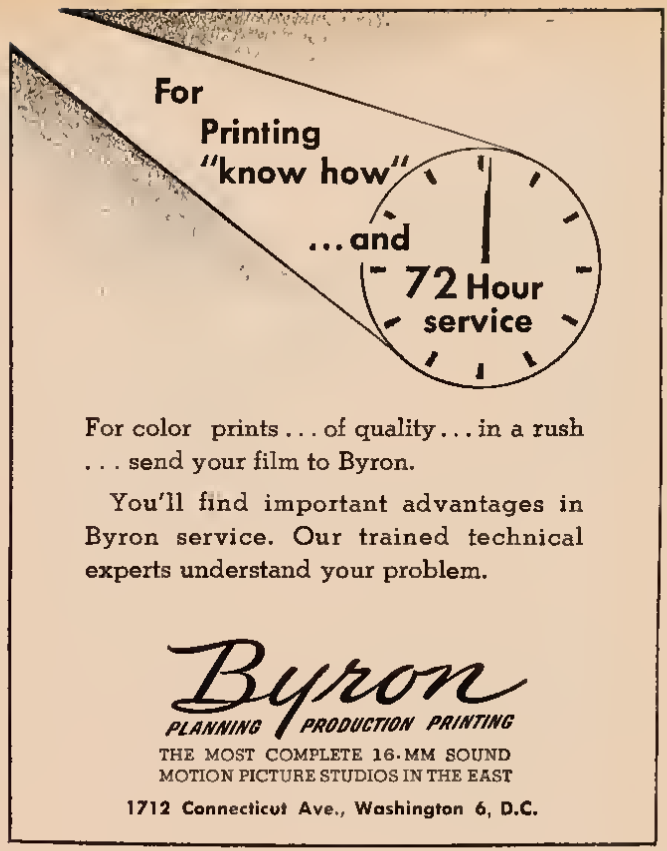
Highest Bidder" with Madge Kennedy, Lionel Atwill, Selder Sears, directed by Wallace Worsley with Joe Sternberg assisting and George Peters and Lester Lang at the camera. Other directors were Hugo Ballin, Paul Bern, Edwin Hollywood, Allan Dwan and Larry Trimble.

Then Doubler and I started for the Solax Studio, bordering at the foot of the George Washington Bridge in Fort Lee. All that is left here are the film vaults, the laboratory and the cement floors of the studio stages, the property and scenic house, the electric power house, costume department. There was the incline through which the studio technicians had taken the scenery. This studio was once a very busy production center. In 1919 Albert Cappellani directed, "Oh Boy" with June Caprice and Creighton Hale. In this studio, we were closer to Coytesville, so we ventured on to the site of the old Champion Studio. This studio was built and operated by Mark Dittenfass about 1909. How well I remember some of the tales of the old west being made here.

Most of the cowboys were Eastern trained, being paid $3.00 per day for man and costume, and $5.00 per day for horse and saddle, if one owned a horse. Real and home made Indians were always among the groups.

Champion was one of the well known trade marks on films of that time. This company was one of the first operating in the Fort Lee area. Here too, Kessel and Bauman made the Bison and Triangle, Keystone Comedies and Kay-Bee also got their start. Close by was the Rambo Hotel, then known to all in Fort Lee for its Western like saloon where the cowboy hitched his hoss. While the Rambo was always known as a hotel, it has but four rooms. Many stars ate their luncheons there. The exteriors for "The Perils of Pauline" with Pearl White were made in this vicinity. Gus Becker who used to manage it for its former owners, now owns the Rambo Hotel and lives in the upper rooms.

It's been fun remembering those old days when Fort Lee was the center of the movie industry. But when I had finished my tour of the now deserted place I felt sad, for I had just visited a Crumbled Movie Empire.



B & H Gets 31 Universal Films for Filmosound Library Release

Thirty-one new "Universal" features, becoming available for approved non-theatrical locations during the rest of 1945, are described in detail in the Bell & Howell Filmosound Library catalog supplement No. 37, just off the press. Release dates are specified for the various types of 16mm use, including "shut-in," armed forces, and general.

The supplement lists also 55 major and independents on which prior location approval is not required, plus three new features in color, and 30 Westerns.

Through the Editor's Finder

(Continued from Page 270)

tainly three dimensional, it might have been four dimensional. But, judging from all the patent applications going through on this subject, much time and thought is now being given it.

"That completes our ten years, and by the end of that time we are likely to find the cinema one hundred per cent ELECTRONIC."

Interesting, indeed, are those remarks, particularly that part in which Mr. West suggests that distribution in the future may be by cable or radio. There may be some who will call his idea a fantasy, but it is excellent food for thought.

Blurred Images

Blurred images are usually caused by movement of the camera or subject during the exposure or by improper focusing. A dirty lens produces a hazy image lacking contrast, especially in the bright areas. The nature of the blurring will usually indicate the cause.



These people buy a battleship
— every week!

Meet John S and Mary D

John works at an electronics plant on Long Island and makes $88 a week. Almost 10% of it goes into War Bonds.

Mary has been driving rivets into bombers at an airplane plant on the West Coast. She makes $57 a week and puts 10% of it into War Bonds.

John and Mary are typical of more than 27 million Americans on the Payroll Savings Plan who, every single month, put half a BILLION dollars into War Bonds. That's enough to buy one of those hundred million dollar battleships every week, with enough money for an aircraft carrier and thirty cruisers left over.

In addition, John and Mary and the other people on the Payroll Plan have been among the biggest buyers of *extra* Bonds in every War Loan Drive.

They've financed a good share of our war effort all by themselves, and they've locked away billions of dollars in savings that are going to come in mighty handy both then and there and country later on.

When this war is won, and we start giving credit where credit is due, don't forget John and Mary. After the fighting men, they deserve a place at the top. They've earned it.

BUY!
BUY!
BUY!

You've backed the attack—now speed the victory!

THE AMERICAN CINEMATOGRAPHER

This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council

"Michael Strogoff" Secured by Filmosound Library

By direct arrangement with its producer, J. N. Ermoleff, the notable film spectacle based on the Jules Verne novel "Michael Strogoff" is being released for the first time in 16mm by the Bell & Howell Filmosound Library. The picture was released theatrically, by RKO, under the title "The Soldier and the Lady." For non-theatrical use the original literary title will be resumed.

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New Standards List

A new list of all American Standards and War Standards approved to date has just been published by the American Standards Association and is available free of charge. Requests should be mailed to American Standards Association, 70 East 45th St., New York City.

There are aproximately 800 standards listed in the booklet, covering specifications for materials, methods of tests, dimensions, definitions of technical terms, procedures, etc., in the electrical, mechanical, building, transportation, textile, and other fields. For ready reference, the standards are listed alphabetically as well as by engineering fields. There is also a separate list of the War Standards—jobs carried through since Pearl Harbor at the specific request of Army, Navy, or industrial groups.

Judges Named for Amateur Film Contest

The executive board of International Theatrical & Television Corporation has announced the following eight members of a board of eleven judges to select the prize winning films in the International Amateur Movie Contest. Six of these judges are well known Hollywood personalities.

This committee to date consists of Louella Parsons, Hollywood columnist, Jesse Lasky, producer, Veronica Lake, Paramount Picture star, Hal Mohr, A.S.C., Universal cameraman, Bill Meiklejohn, talent and casting director for Paramount Pictures, Mitchell Leisen, director, and Norris Harkness, Photographic Editor of the New York Sun, and Executive Secretary of the National Photographic Dealers Association, and Russell Potter, Director of Institute of Arts and Sciences, Columbia University. The eleventh judge will be George A. Hirliman, President of I. T. & T. The remainder of the judging committee will be appointed from the 16mm field.

This judging body will not only select the first prize winning film which will receive the $10,000 award, but will also select the additional ten films which will be commercially distributed, and for which the winners will receive a royalty percentage that will be comparable to that given to professional producers throughout the country.

Out of the hundreds of films that I. T. & T. will receive, approximately one hundred of the best will be selected by the executive board of that company, and it will be this group that will be shown to the judges in both New York City and Hollywood. The final selections will be made from this break-down in entries.

Fairchild's Future Plans

The Fairchild Camera & Instrument Corp., New York, has received many inquiries from the press, and from dealers and users of photographic equipment about its post-war production plans. C. A. Harrison, Fairchild vice-president, answered these inquiries with the following statement:

"The Fairchild corporation's two plants are still almost 100 per cent in war production of aircraft cameras, aviation instruments, and electrical and electronic equipment, but it appears now we may have some advanced amateur cameras for dealers' stocks in about 15 months—possibly in time for the Christmas 1946 trade. Design work on these amateur cameras has been started.

"Present expectations are that we will offer still cameras for advanced amateurs, and cameras for professional, industrial, medical and special fields. We are now delivering one model medical camera (the 70-mm fluoro-record), have another near production, and a third in design. Production quantities and delivery dates depend entirely on the length of the war and the status of Fairchild's government contracts."

"Filmo Slide Master"



The New York Color Slide club, composed of several hundred camera enthusiasts whose special interest is in color photography, has purchased its second "Filmo Slide Master," still projector for showing color or black and white 35mm slides. This was revealed coincidental with the announcement by Bell and Howell Company, pioneer Chicago producers of high-precision motion picture equipment, that the "Filmo Slide Master" will be offered in the company's line of post-war products. Made in limited quantities before the company converted almost entirely to war production, the projector had been Bell and Howell's first entry in the still projector field.

The projector has 1,000-watt illumination and a 7½-inch, F 4 8 lens, providing sufficient brilliance to permit auditorium projection of 2" x 2" slides for viewing by the club's entire membership at one time. It will be used for instructional and exhibition purposes. The club conducts a varied program of lectures, field trips and contests for its members.

Features of the Slide Master include use of a "base-up" lamp which may be changed while hot without the use of gloves, use of 500-, 750- or 1,000-watt lamp without modification, a motor-driven cooling fan, the speed of which is automatically regulated to provide proper cooling for the lamp being used, double heat filters in the condenser assembly, and, optional interchangeable lenses, 3½- or 5-inch F 4 5, or 7½-inch F 4 8. The r a c k - a n d-pinion focusing mechanism is operated by turning a large knurled knob, and the lens may be locked in focus.

The slide carrier is of die-cast metal which cannot warp or bend. It shifts horizontally to permit change of slides while one slide is being projected. Special air passages provide free circulation of cool air around the slide, forced by the fan.

Self-locking tilt mechanisms, front and back, provide upward or downward tilt up to 12 degrees, either way, from level. Two convenient switches, one releasing current to the entire projector while the other operates only the lamp, are provided. The lamp cannot be turned on unless the fan is running. There is no light "spill." Light escapes only through the lens.

The Slide Master operates on 100- to 125-volt AC or DC. It accommodates both glass and paper-mounted slides. Housed in rigid, non-warping aluminum-alloy die-castings, it is finished in light brown wrinkle enamel, with chromium trim and control knobs of walnut bakelite. The carrying case has compartments for the projector, lenses, slide carrier and the ten-foot cord, with special, covered compartment for slides.

John Boyle, A.S.C., Shooting Color in Nebraska

John Boyle, A. S. C., writes from Omaha, Nebraska with two messages. First to inform us that he is shooting color film in Nebraska. Second to say: "Congratulations on the last (July) issue of the CINEMATOGRAPHER." (We think you're good, too, John.—The Editor.)



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Virgil Miller, A.S.C., in Great Britain

A letter from Virgil Miller, A S C., written aboard ship, indicates that he will be one of the busiest cameramen extant during the next few months In part he writes

"Spent a month covering Nova Scotia and Cape Breton Island—3500 miles. I know it well by now Eight days from Halifax to Liverpool Arrive there tomorrow Making six pictures in Britain One each in Wales, England, Ireland, Scotland, one in Isles of Man, Wight, Guernsey, etc., another in the Hebrides off Scotland May also go to Germany if plans go through Back to the States by September first, if possible.

"Give my best to all the boys of the A S C I will look up some of the Cinema Technicians while here Will have to use a "First" cameraman as well as crew—a condition we had to meet in order to operate The "first" will have to be taught to use Monopack"

Miller is photographing Fitzpatrick Traveltalks.

Film Contest Winners

The American Humane Association, from national headquarters at Albany, N. Y, has announced winners in its first annual Motion Picture Contest for Amateurs, for which $300 in cash prizes were offered The contest will be repeated next year, President Sydney H Coleman of The American Humane Association, discloses in The National Humane Review, official publication of the Association The 1945 contest winners and titles of their pictures are:

Mrs Warner Seely, 2171 Middlefield Road, Cleveland, O., "Pets," first prize, $100

John Larson, 196 Clinton Avenue, Brooklyn, N. Y., "Bettas," second prize, $75

Walter Bergmann, 30 Alto Drive, Mt Vernon, N. Y., "A Day at the Zoo," third prize, $50.

Helen Bornmann, 5888 Hemry Avenue, Philadelphia, "My Dog," fourth prize, $40

George Ward, 91-61 193rd Street, Hollis, L I, N Y, "The Last Review," fifth prize, $25

Eugene H Coon, 105 Fairway, Hempstead, N Y, "Beckoning Trails and Skyblue Waters," sixth prize, $10.

The judges were Dr Grace Fisher Ramsey, Curator of School Relations, American Museum of Natural History, New York, chairman; John TeeVan, New York Zoological Park; Arthur Edwin Krows, author of "Motion Pictures Not for Theatres," New York City, and Leo J Heffernan, president, Metropolitan Motion Picture Club, New York

Halation

Light penetrating an emulsion may reflect from the back of the base and strike the emulsion once more, causing halation around the image of bright objects Antihalation base or backing is designed to absorb such light and prevent halation

Aces of the Camera

(Continued from Page 259)

helped with the gags, and the main idea was to get a big laugh and complete the picture as soon as possible. We didn't give any thought to big production values."

There were "doubles" and stunt men in the old days, as now, but Archie says many of the stars refused to let others take risks for them.

"Mabel Normand," says Archie, "took all of her slapstick falls straight and without benefit of proxy, and Charlie Chaplin himself drove a Model T through a bridge into a river below, all for the sake of art."

Archie was born in Iowa. Early in life wanderlust got into his blood. He went into the hotel business, and his journeys took him to Honolulu and Japan. In 1909 he returned to America as executive secretary to the commission in charge of the Hawaiian exhibit at the American Yukon Expedition. He then went to Los Angeles for a fling at the real estate business, and from there went into the forest service, from which he graduated to the profession of photography.

It was Archie's work with an Akeley camera and a telephoto lens that took him out of the field of slapstick comedy. For a long time he wanted to shoot drama, but found that he was "typed" as a comedy cameraman. Archie decided to do something about it, so purchased what he claims was the first Akeley camera in Los Angeles. He bought a complete set of lenses, including a 17-inch telephot lens. Then he started experimenting with it. For some time no one would give him a chance to show what he could do with his Akeley. Then, in 1923, Bert Glennon, who was cameraman for DeMille, decided to give him a chance. Glennon told Archie to go ahead and shoot whatever he wanted so long as he didn't get his Akeley in front of the regular production cameras.

"I had only been shooting a couple of days," relates Archie, "when an unusual thing happened. One night DeMille was looking at the rushes in the projection room with his production crew. Suddenly one of my Akeley shots with a telephoto lens came on the screen. It was so fuzzy you could hardly figure out what it was. It sure was out of focus. The voice of DeMille boomed out with, 'Who made that shot?'

"Without hesitation, I said, 'I did. But it came out that way because my camera was out of focus.'

"DeMille laughed uproariously and exclaimed, 'That's the first time I ever heard a cameraman admit he was responsible for a bad shot.'"

A few minutes later another of Archie's closeups flashed on the screen. It was beautiful, and as near a perfect shot as one could ever get.

"Who shot that?" asked DeMille.

"I did," said Archie.

"I want to talk to you after the rushes are over," said DeMille.

DeMille made Archie a "free agent" cameraman on "The Ten Commandments." Told him to shoot how and what he wished. Archie made a tremendous number of unusual shots, and the upshot was he was handed a five-year contract with Famous Players-Lasky, and he said goodbye to the film funnies.

"I feel very happy over the work I did in those days with that Akeley camera," says Archie. "For several years I shot special scenes on every picture made by Famous Players-Lasky. I actually believe that my work with that Akeley was the father of all dolly shots, for until I made follow shots with that camera, our cameras never moved. With the introduction of camera movement, cameramen had the opportunity of improving their art. Mobility of the camera has done much for cinematography."

Archie achieved his ambition of being director of photography on a dramatic picture when he photographed "Man Slaughter." This was Claudette Colbert's first picture. Since then he has photographed many impressive productions.

Stout has had some thrilling experiences in his work. He was shooting a picture for Director Victor Fleming down in Texas. One day while peering through his Akeley he suddenly heard Fleming say, "Don't move you feet, Archie. Don't move you feet." Suddenly he felt something drag across his foot. Then he heard a snap and looked around. A rattlesnake had crawled between Archie's feet, and Fleming had reached down and grabbed it by the tail and snapped its head off.

Fleming also almost shot one of Archie's fingers off with a pistol. He was a good shot and was doing some trick shooting. Archie held a lighted cigarette out for him to hit. Vic missed the cigarette and the bullet split one of Archie's fingers.

His most exciting experience took place in 1922 when he was "shot down" while making pictures of San Quentin Prison from the air. Permission was supposed to have been obtained, but one of the prison guards apparently had not been informed, for he let drive at the plane with a rifle. The pilot crash-landed the plane on the tide flats of Mill Valley. The plane was wrecked. The pilot broke his leg, but Archie wasn't hurt.

Among Stout's most recent pictures are "I Happened Tomorrow," "Tarzan and the Amazons," "Summer Storm," "Dark Waters" and "Captain Kidd."

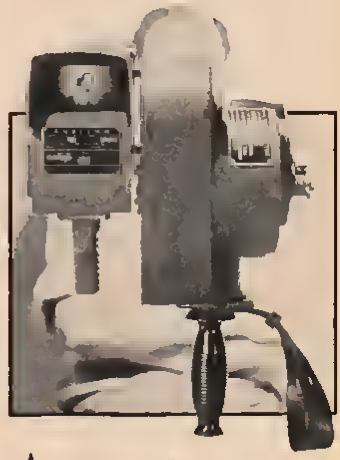
A cloud of sadness hangs over the Stout home where he and his charming wife live quietly, because his only son, Junius, a Naval aerial photographer, was killed over the island of Jersey in the English Channel in the present war. It was a sad blow to Archie, and his many friends share his sorrow.

But, typical of the man, he says nothing about it to his friends, and plunges into his work with the same enthusiasm he had when he started his first picture. Archie is an Ace in more ways than one.

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Industrial Films Announces Expansion Under New Name

Industrial Films celebrated its second anniversary as a production organization with an announcement of a change of name and an enlargement of staff and facilities. The group, which was organized in 1943 with Stephen Bosustow, Dave Hilberman and Zachary Schwartz, all former Disney men, as co-partners, has just taken over the entire top floor of the Olesen Lighting Building, 1558 No. Vine St., Hollywood, and is now functioning under the new name of United Film Productions.

Under the new set-up, Bosustow takes over as General Manager. Hilberman is now with the Armed Forces in the Long Island Photographic School and his interests in the new firm are being represented by his wife, Libbie Hilberman, who is in charge of bookkeeping. Schwartz retains the supervision of all art work. Robert Cannon, formerly with Warner Bros., has been signed as head of Animation, Ade Woolery, also former Disney man, is new Production Manager; Mary Cain is supervising the Ink and Paint Department. Ed Gershman, formerly with Disney's is Comptroller for the new firm and Ben Lowell is in charge of Sales and Promotion.

The Industrial firm was organized originally to turn out the animated color cartoon for the Roosevelt campaign called "Heil Bent for Election." This was shown non-theatrically to approximately ten million people. Thereafter, the firm continued to turn out pictures for the Army, the Navy, the OWI and for various industrial firms.

With the new set-up and under the new name, the firm is working on animation films for both the theatrical and non-theatrical fields and on live-action films for the non-theatrical field. At present, they are engaged in turning out a 1000 foot animated cartoon in color on "Races of Mankind," and on a series of films on "Flight Safety" which are being produced for the Navy. United has also just completed their first release for theatrical distribution—a cartoon based on the letters in the book "Dear Sir" by Juliet Lowell. The firm has secured the rights to the material in the book which has been on the best seller lists for the last six months, and to other material by the same author. United plans to issue this material in a monthly release. They have also just completed their first live-action industrial film for Higgins Radio, in color.

Among plans for the future, United is now considering a story treatment based on an American classic to be made into a full-length animated cartoon.

G-E Voltage Stabilizer Aids Color Printing at Ansco

Maintenance of constant color temperature during printing operations is substantially aided by use of a General Electric voltage stabilizer at Ansco's San Francisco Laboratories, and is regarded by photographic experts there as the most efficient means for eliminating one of the most disturbing variables in the processing of color transparencies and color prints.

The stabilizer—a compact, automatic device—is conveniently and readily installed closely adjacent to the load. By simply plugging it into any 115-volt outlet, a constant power supply is made available for powering the filament of the photo-enlarger lamp, regardless of line voltage fluctuations up to ±15 per cent.

Technicians at the Ansco laboratories point out that constant voltage must be maintained for accurate printing of color values, and that the color content of the lamp used in exposing and printing will vary with changes in voltage. Use of the voltage stabilizer to help provide illumination of unvarying brightness was introduced as a part of their research to simplify color printing to the point where it can be done by photographers in their own dark rooms. Ansco has postwar plans for general distribution of two new color products whereby color prints can be made (1) by a single exposure using a color transparency in positive form, or (2) through a negative in complimentary color.

Second Chicago International Color Slide Salon Announced

Announcement has been made by the Chicago Color Camera Club that the Second Chicago International Color Slide Salon will be held next October at the Chicago Historical Society, Chicago, Ill.

The Salon is sponsored by the Chicago Color Camera Club, and slides will be exhibited through the facilities and cooperation of the Chicago Historical Society. The Salon last year has been proclaimed the leading color slide salon of the season. It attracted top-notch color slide photographers from not only every state in the Union, but Canada, Mexico and Italy. All accepted slides will be awarded stickers, with medals and ribbons being awarded to the best.

Slides will be displayed Tuesday, October 9, Thursday, October 11, and Friday, October 12. Entries close on September 22, 1945. For entry forms write to William Head Gray, Salon Chairman, 7217 Division Street, River Forest, Illinois.

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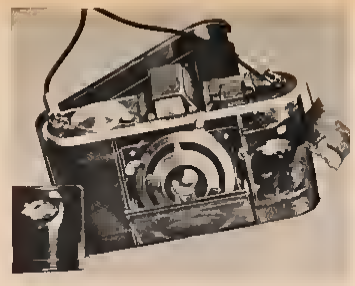
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FATAL WOUND In this Ansco Memo camera saved the life of Sgt. Louis B. Meyer of Detroit, Mich. A medical corpsman, Sergeant Meyer was evacuating wounded in Germany when a piece of Nazi shrapnel lodged in the camera which he carried in the left breast pocket of his shirt. In a letter to Ansco Binghamton, N. Y., photographic materials manufacturing concern, he said, "I am positive the camera saved my life and permitted me to carry on my duties of evacuating the casualties." Shown with the camera is the film cartridge also pierced by the steel fragment.

N. Y. Camera Club June P.S.A. Winner

Results of the June contest in the Continental Print Competition of the Photographic Society of America place leading camera clubs in both sections within a few points of top position.

The Camera Club, of New York, N.Y., won the June contest in the "A" group with 61 points. California Camera Club, of San Francisco, Calif., was second with 60 points. Cleveland Photographic Society, of Cleveland, Ohio, was third with 56 points, and St. Louis Camera Club, of St. Louis, Mo., and Queen City Pictorialists, of Cincinnati, Ohio, were tied for fourth with 54 points each.

High score in the "B" group, also 60 points, was won by the Photographic Society of San Francisco. Winnetka Camera Association, of Winnetka, Ill., was second with 52 points. Germantown Photographic Society, of Philadelphia, Pa., was third with 50, and Missouri Pacific Camera Club, of St. Louis, Mo., was fourth with 48.

"So Ends Our Night" to Pictorial Films

Mr. Milton J. Salzburg, President of Pictorial Films, Inc., of 1270 Sixth Avenue, New York City, announces the acquisition of the 16mm. sound film world distribution rights for "So Ends Our Night," an excellent adaptation of the famous Collier serial "Flotsam" by Erich Maria Remarque.

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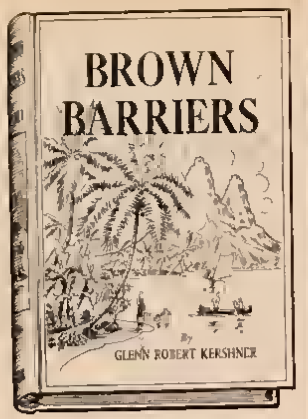
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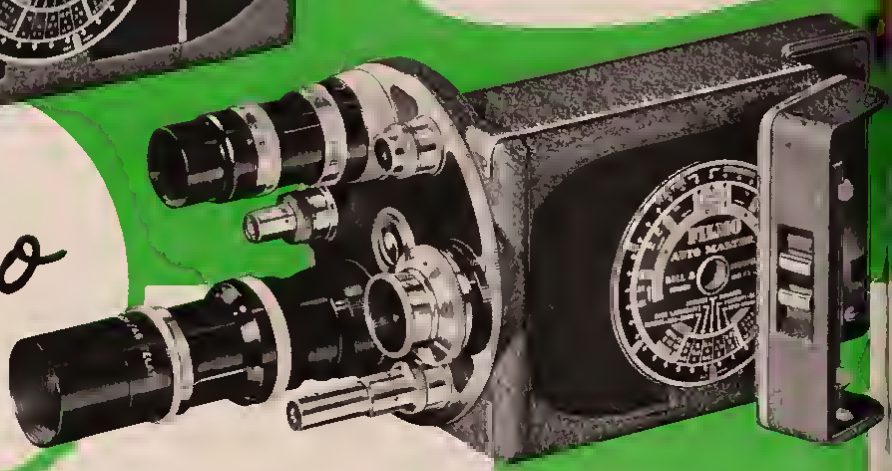
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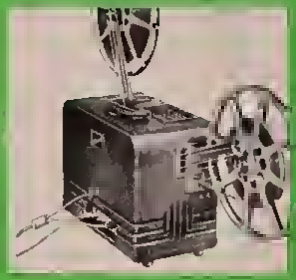
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